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PEABODY MUSEUM *of* SALEM

Annual Report 1984



Front cover

Soup tureen from Canton, China and presented to
the East India Marine Society by Captain Ward Blackler in 1803.



PEABODY MUSEUM *of* SALEM

Annual Report 1984

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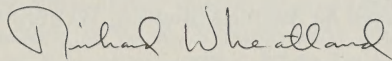
Letter from the President

The past several years in the long and rich history of the Peabody Museum of Salem have witnessed remarkable growth — significant additions to the size and diversity of our collections, expansion and improvement of our facilities, and even greater recognition for quality programs both at home and abroad. Rapid change, however, can be disquieting and leave too little time for reflection on our origins, our mission, and what kind of institution we want to be.

Fortunately, the thoughts and actions of the Museum's founders and the generations of leadership which followed are as well documented as are the artifacts in our great collections. It is reassuring to trace from the earliest days of the East India Marine Society to the present the overriding philosophy which has guided our Museum. While times have changed, the men and women who provide the talent, energy, and support for excellence today share the same goals as those to whom we are so indebted.

Ours is fundamentally the history of a New England private enterprise operating in the public interest — not to be simply the custodians of things, however beautiful and unusual, but rather to be conservators of the past and the communicators for the present and future. A visitor in 1805 wrote in a letter addressed to the Museum which appeared in the *Salem Gazette*, "Your collection of rare and valuable curiosities surpasses any in New England, and the large additions which are daily made to it induce us to think that it will soon be the first in the United States. Those who are enlightened by science and refined by taste are filled with admiration at every thing which throws light on the history of nations, or exhibits the beauties, or displays the wonders of the world . . ." It is to this enlightenment and to the enhancement of an appreciation for the past that we remain dedicated.

As the Annual Report from the Director which follows describes in some detail, 1984 was another banner year for the Museum. Of all the notable achievements, one is of signal importance — the merger between the China Trade Museum and the Peabody Museum and the creation of a new Asian Export Art Department. Bringing two institutions together whose collections, staff, and experience complement the other and sharing administrative and support services is, we believe, in the best tradition of responsible stewardship. To the anonymous donors of \$3 million, who in their foresight and generosity made the merger possible, we cannot adequately express our gratitude. And, to all of those who contributed so much time to this endeavor, always with patience and good counsel, we are deeply indebted. Future generations will be witness to their praise.

A handwritten signature in dark ink, reading "Richard Wheatland". The script is cursive and fluid, with the first name "Richard" and last name "Wheatland" clearly legible.

Richard Wheatland II, *President*

Report of the Director

Chien-Development (Gradual Progress)

The maiden is given in marriage.

Good Fortune.

Perseverance furthers.*



漸

Our 185th year as a Museum will be remembered as significant in the development and steady progress that have occurred since our founding in 1799. It was a year filled with many events that changed and improved our Museum, but one among all will stand out and be a milestone in the history of our institution. As a result of discussions occurring over several years between the officers of the China Trade Museum in Milton and the Peabody Museum regarding the possibility of merger, it was decided to open serious and intense discussions in April. The advantages of such a merger to both institutions were impelling, and with surprising alacrity a merger agreement was formulated and approved in October by the respective boards. The combined collections of Chinese and other Asian trade material and the opportunities for enhanced exhibition and interpretation will, without question, make our institution one of the finest in the world. Through the generosity of two anonymous donors, \$3 million were pledged to help construct a new Asian Export Art wing on the west side of the Museum, fronting on the Oriental Garden, and to provide the basis for an endowment. The new structure currently being designed will provide permanent and special exhibition galleries, commodious storage for the combined collections numbering in excess of 10,000 objects, and a function area capable of seating 100 people for dinners and meetings. In addition, a new rear elevator, kitchen, and offices will greatly enhance the efficiency of the Museum operation. Architects for this project are Kallman, McKinnell & Wood, who have received numerous awards for their architectural achievements, including the 1984 Firm of the Year Award given by the American Institute of Architects. Perhaps their best known effort is the winning design for Boston's City Hall, which has been claimed as "one of the proudest achievements of American architecture."

Collections and structures, however, are empty promises incapable of being fulfilled without a staff versed in their discipline, energetic and able to communicate with enthusiasm their tangible and humanistic importance. We are fortunate to have Dr. Crosby Forbes, founder of the China Trade Museum, join the Museum as Curator of Asian Export Art. Dr. Forbes's research and publications have contributed greatly to our understanding of the significant role played by Asian traditions in Western decorative arts. His goal of assem-

*The comments of the *I Ching* or *Chinese Book of Changes* regarding the merger of the China Trade Museum and the Peabody Museum.

bling a truly great collection of export material and establishing a coherent and accessible scholarly discipline will be realized with the opening of the new wing in 1987. Assisting Crosby is his colleague, William Sargent, also from the China Trade Museum, who joins the Peabody as Associate Curator of Asian Export Art. In order to provide the necessary continuity and support for the goals established by the China Trade Museum and to ensure the integration of those goals into the mission of the Peabody Museum, four new board members, previously Trustees of the China Trade Museum, have been appointed to the Board of the Peabody. Mr. Mark Claff, former President, and Mr. Joseph Hinkle, former Vice President, were joined by Advisory Trustees Mrs. Lammot du Pont Copeland and Mr. Richard Milhender. Their interest in the field of Asian export art and their experience as Trustees will help us meet the many challenges to be faced in the immediate future.

As we enter this new and exciting phase of expansion and development, it is reassuring to look at our last fund-raising effort which provided nearly \$700,000 in construction and endowment funds for the Alexander O. Vieter Conservation Laboratory, graphics and design studio, and exhibits staging area, dedicated on May 19, 1984. Here is an ideal model for our new and even more ambitious effort. Conceived by the Long Range Planning Committee of the Board and planned with full staff participation, this project exerted an extraordinary appeal that was well communicated and attracted the support of hundreds of individuals and dozens of corporations and private foundations, including a coveted Challenge Grant from the Kresge Foundation of Michigan. Key to the success of this campaign was the leadership role played by Trustee Anna Glen Vieter, who championed so persuasively the central purpose of the Museum, the care and preservation of its extraordinary collections. We are grateful to her, her family and friends, Museum members, and everyone who responded so generously in making this new facility a reality. Special gratitude is extended to other Trustees of the Peabody Museum who provided the funds to establish the Augustus Peabody Loring Conservation Endowment Fund.

Our Japanese collections have received some well-deserved attention through two exhibits travelling in major cities in Japan. Over 136 *kanban*, or shop signs, were organized into a beautiful travelling exhibit with the assistance of several Japanese scholars who used, in addition, photographs from the archives and other supporting material. The exhibit was seen in Tokyo, Osaka, and Kyoto in the exhibition galleries of Takashimaya Department Stores. Over 5,000 people a day visited the exhibit in Tokyo and throughout the city, including on nearly every subway train, were to be seen posters announcing the exhibit from the Peabody of Salem, Massachusetts. Examples from the Museum's Japanese photo archive were also exhibited in separate

cities in Japan. These were displayed as a promotional effort heralding a major publication by Shogakukan Publishers, which had researched and illustrated over 300 photographs from the Museum's extensive archives. We have been delighted and surprised by the tremendous success this publication has had in Japan, with over 70,000 copies sold.

In addition to the exhibitions held in Japan, the Museum also sent its famous netsuke collection to the Smithsonian Institution's National Museum of Design, the Cooper-Hewitt Museum in New York. Further, there were over a dozen other major loans to such institutions as the New York Historical Society, National Portrait Gallery, and the Oakland Museum. Special exhibits at the Museum, as described in the following schedule, reflected the rich variety of our collections, no more than 10 percent of which are on display at any one time.

EXHIBITIONS

Beyond Tradition: An Exhibition of Contemporary Ceramics by the Japanese Master Potter, Hajime Kozuru, February 3, 1984

Brought up in a family of potters, tracing their family kilns back to the fifteenth century in the Agano region of Kyushu, Mr. Kozuru became a master of centuries-old traditional pottery. His extensive following in Japan and the many public exhibitions and showings of his work attest to his proficiency and competence. Leaving his native Japan in 1980, however, he made a break with those traditions and settled temporarily in a new home in Topsfield, Massachusetts with his wife and three children.

Inspirationally, his work took a great leap that reflected a new-found freedom and a new well of creative impulse that incorporated new forms and color from New England's landscapes and changing seasons.

The opening of *Beyond Tradition* also marked the celebration of the Japanese festival of Mamemaki, when evil is driven from the world at the start of the new year. Research Fellow in Japanese Arts and Crafts John E. Thayer, personifying evil in the form of a Japanese oni or devil, was with great proficiency pelted with beans, the traditional exorcising agent, which managed to keep him at bay until the refreshments, in the form of sake, were served.

Mr. Kozuru has volunteered his services as a curatorial advisor in Japanese pottery and has assisted members of the staff with organization and research on the Japanese ceramic collection. At the close of the exhibition, Mr. Kozuru generously donated several examples of his work to the Museum, for which we are also grateful.

The Tribal Style: Selections from the African Collections at the Peabody Museum of Salem, March 15, 1984

Funded in part by a grant from the National Endowment for the Arts, the exhibition has brought together over 100 examples of sub-Saharan sculpture, masks, personal accessories, domestic utensils, weapons, and musical instruments. Many were among the earliest to enter an American public institution as part of the collection of the East India Marine Society, yet were little known by scholars, collectors, or devotees to the arts of Africa. The exhibition was supplemented by many recent gifts that amplified the range and quality of material and showed the collections to be dynamic and expanding. Organized by Associate Curator of Ethnology, John Grimes, with the assistance of Trustee William Teel, the exhibition and handsome catalogue, also by Mr. Grimes, have brought to light once again some of the hidden and diverse strengths of the Peabody Museum's incredible collections.

New England Fisheries: A Treasure Greater Than Gold, the Russell W. Knight Collection of New England Fishing Scenes, June 1, 1984

Capt. John Smith, in the account of his 1614 voyage to New England, did not lament his failure to find extensive sources of silver and gold and other precious commodities, but instead reported to his homeland the discovery of "A Treasure Greater Than Gold, . . . the sea, the source of those silver streams of all their virtue. . . ." No fewer than twenty-eight varieties of fish and shellfish were reported by him in such incredible abundance that it staggered the imagination. New England has become synonymous with fish and fishing, with a codfish aristocracy and a king cod carved in wood and gilded, presiding over the chamber of the Massachusetts State House. The fishing industry has had a pervasive influence upon the maritime history and character of New England. It has been described as the nursery for the American navy and merchant marine, providing over the centuries untold numbers of skilled and hearty sea-wise men to serve aboard America's ships in peace and war.

Trustee Russell W. Knight has chosen the fishing industry as a focus for his interest and has assembled an extraordinary collection of historical and contemporary works documenting its diverse aspects. The exhibit was selected from the collection by Mr. Knight and Curator of Maritime History Paul Johnston, who also wrote the handsome and informative catalogue. In conjunction with the exhibit, the Museum produced a print from the original oil by contemporary artist Thomas Hoyne, entitled *New Ways on Banquereau*, illustrating a chance encounter between two fishing vessels on Quero Bank in 1906. The exhibit will continue at the Museum through the summer of 1985. The Museum is indeed grateful to Russell Knight for his support and ac-

knowledges in his gift of the collection to the Museum truly a treasure greater than gold.

Japanese Decorative Arts from the Collection of Dr. and Mrs. Burdett G. Lewis, June 16, 1984

Serving under General MacArthur in Tokyo as a civilian advisor to the occupational forces from 1945 to 1951, Dr. Burdett G. Lewis assisted in the reorganization of Japan's penal system. He and Mrs. Lewis devoted much of their energy to humanitarian relief projects in war-torn Japan which brought them into contact with Japanese in all walks of life, including members of the Imperial family. In appreciation of their efforts, the Lewises received numerous gifts from Japanese friends and organizations, a great number of textiles, ceramic pieces and examples of lacquerware, as well as other miscellaneous gifts, which formed a considerable collection representative of mid-twentieth-century Japanese arts and crafts as well as a number of older nineteenth-century pieces. Selections from the collection loaned by Dr. and Mrs. Archibald R. Lewis were exhibited at the Museum throughout the summer, and many fine additions were made to the Museum's permanent collection through the generosity of the Lewises.

An Invitation to the Spirit World, September 13, 1984

Photographer Susanne Page provides in her work a rare sense of empathy that communicates warmth and closeness to the subject as well as great technical skill. With support from the *National Geographic* and *Smithsonian* magazines, Susanne Page spent nine years developing her extensive corpus of photographs of the Hopi and Navajo, which first appeared in her two books entitled *Hopi* and *Song of the Earth Spirit*. Selections from these publications made by Curator of the Mifflin Gallery, Margie Krebs, were on exhibit throughout the fall and winter in the Museum's garden gallery which is dedicated to the works of contemporary artists.

Massachusetts Waterfowl Stamp Competition, September 13, 1984

For the fifth consecutive year, the Division of Fisheries and Wildlife and the Peabody Museum of Salem hosted the jury selection of the 1985 Massachusetts Waterfowl Stamp Competition. The winner, selected from among fifty-six entries depicting a waterfowl decoy, was Randy Julius of East Bridgewater, Massachusetts. His painting of a ruddy duck decoy by Joseph Lincoln, along with the other entries were on exhibit in the Museum lobby September 14-24. Mr. Julius's winning entry will appear on the 1985 waterfowl stamp of the State Division of Fisheries, proceeds from the sale of which will be allocated to wetland conservation. The Museum, in support of these efforts, en-

courages the collection of past years' stamps and has produced, with the assistance of Mr. Charles G. Rice, a collectors' book outlining details of each year's stamp and the history of the Massachusetts Waterfowl Stamp program. The book, as well as past years' stamps, are for sale at the Museum Shop.

Selections from the Museum's Holdings of the Works of George Chinnery, November 3, 1984

George Chinnery (1774-1852) was born in London and studied at the Royal Academy under Sir Joshua Reynolds. After a brief stay in Ireland followed by more than twenty years in India, he departed for China in 1825, where he settled at Macao for the remainder of his life, making only occasional trips to Canton and Hong Kong. Well known by Europeans, Americans, and Chinese alike, he painted the portraits of nearly every prominent person involved there in the extensive China trade. His works provide a wonderful view of the personalities in China at that time and his oils, watercolors, and multitudinous pen and pencil sketches provide rare glimpses of a China familiar only to a few Europeans before the advent of photography. The exhibition was organized by Assistant Curator of Maritime History and Keeper of Pictures Paul Winfisky, who recently also became Curator of the Chinnery Collection. Assembled in honor of Francis B. Lothrop, former Chinnery Curator, the exhibit included many significant recent gifts that have augmented the collection.

ACCESSIONS

Never in the history of the Museum has it been favored by such quantity or quality of accessions in a single year. Over 12,000 objects, the vast majority resulting from the merger with the China Trade Museum, were added to the permanent holdings. Over 3,000 Chinese export ceramic pieces, 300 examples of Chinese export silver, 260 pieces of export furniture, 400 Chinese export prints, drawings, and paintings, and numerous other objects became part of the newly formed Department of Asian Export Art. These, with the Museum's existing collections, provide one of the world's most significant repositories related to the study and exhibition of Asian export art. Over the next two years, the collection will be inventoried and catalogued in preparation for the installation of exhibits in the planned new addition to the Museum.

Over and above those accessions resulting from the merger, the Museum was fortunate to receive from many generous donors significant additions to all departments of the Museum. Recent exhibits and research activities of the staff have contributed to a heightened awareness among our members of

the needs of the Museum and many more individuals than can be acknowledged here have generously assisted with the growth and improvement of the collections.

The exhibit *Steam and the Sea* which opened on October 26, 1983, continued to attract a great number of visitors as well as gifts to the expanding steamship collection. Prominent among the year's gifts were twelve oils given by Honorary Curator of Maritime History, Francis Lee Higginson. Included were four by English painter Samuel Walters (1811-1882) of the *Atlantic*, *Arabia*, *Laconia*, and *Australasian*, and one attributed to him of the *City of Richmond*. Two Antonio Jacobsens (1850-1921) were also included, one of *Oceanic*, and the other of the British steamer *Oregon*, built in Glasgow in 1883. She is shown here (see illustration) listing heavily to port after a collision with an unidentified schooner. The foreground is filled with small boats carrying rescued passengers to the schooner *Phantom* shown at left. A Samuel F. M. Badger depicting the brig-rigged steamship *Batavia*, hove to in heavy seas with a smaller sailing vessel dismasted and in obvious distress, is another important addition to works depicting sea disasters. Among Mr. Higginson's numerous other gifts was a bottle of *Queen Elizabeth II* single malt Scotch whiskey with what we believe to be the original contents.

Other gifts to the steamship collection were made by Victor C. Darnell, who presented an oil of the American liner *Paris* rescuing the crew of a British vessel and a blanket from Mr. Lewis M. Rusitzky, bearing the letters N.E.S.C. for the New England Steamship Company.

A very important addition was made to the Museum's collection of works by the Roux family of painters from Marseille. With by far the largest collection in the world, the Museum has representative works by all six members of this noted dynasty of marine painters. The rarest are those by Ursule Josephine Roux (1801- ?), sister of Antoine, Joseph, and François. Only a very few of her works are known and the Museum had only one until it acquired this year a second example, a watercolor entitled *L'entrée du Port de Marseille*.

Honorary Curator of Manuscripts Russell W. Knight continues to add to the collection of New England fishing scenes that he has assembled. Many appear in the exhibit *New England Fisheries: A Treasure Greater Than Gold*. Gifts to the collection this year included an oil by John White Allen Scott entitled *A Misty Morning, Manchester*. John W. A. Scott was Fitz Hugh Lane's partner in the Boston lithographic company of Lane and Scott in the middle of the nineteenth century. This painting depicts three topsail schooners on a misty day off Manchester Harbor, with a small dory in the foreground, whose two-man crew is overhauling a trawl line. Mr. Knight's other gifts included an oil by Charles H. Gifford and several etchings, including one by William

Meyerowitz entitled *Seiners*, 1920, showing the crew of two small boats preparing their nets for the day's fishing. Another important accession was a one-eighth-inch scale diorama by William Hitchcock done in 1982, entitled *From Sail to Power*, showing a New England fishing port, circa 1920. This Gloucester-inspired scene shows a New England fishing industry in the throes of change from sail to engine power. A central schooner is shown with her crew installing an auxiliary engine while beside her a diesel dragger is under construction. Two other motor trawlers are also at the wharf, where various shore activities are taking place.

Other fishing-related gifts include the bell and dory compass from the schooner *Henry Pitman*, as well as bailers, eel spears, and other miscellanea from Benjamin R. Chadwick. Mr. Chadwick also gave a rare John F. Leavitt oil of an unidentified square rigger with the artist's note, "one of many early efforts at oil painting in 1927..." written on the reverse. In addition, from the estate of Julia Bird, the Museum received its first work by Winslow Homer, a pencil and ink drawing entitled *Mackerel Fleet, Gloucester*. It dates from the summer of 1880 during which time Homer spent a great deal of time with the lighthouse keeper on Ten Pound Island in Gloucester and associating with local fishermen.

A major collection of over 150 prints and drawings was received from Mr. and Mrs. John Dominis Holt, who over the years have assembled several thousand maritime and travel prints and drawings that now form one of the Museum's more significant collections. Included in this year's gift were twenty-six original pencil and watercolor sketches of scenes in Central and South America by American artist Paul Emert, circa 1845. Shipping and port scenes of Cayenne Bay, French Guiana, and Trinidad are just a few of the areas depicted.

Another major addition to the collection was made by Cynthia G. Blackwell who presented eleven ink and pencil drawings and two watercolors by George Chinnery. A number of these were exhibited in a special exhibition of the works of Chinnery that opened on November 3, discussed earlier in this report.

Among gifts from Mrs. Alexander O. Vietor, the Museum received an important oil by Titian Ramsay Peale, depicting the village of Mathuata-wa, on the island of Vanua Levu in the Fiji Islands, dated August 1840. Peale at that time was serving as a naturalist aboard the U.S. *Peacock* during the United States South Seas and Exploring Expedition 1838-1842. The scene he has painted consists of the village and island in the background and two native canoes in the foreground (see illustration). A sketch of one of the canoes survives in Peale's original journal from the voyage, now in the Library of Congress. The Museum already has material related to the U.S. Exploring Expe-

dition in its collections, and furthermore Salem had extensive contact with the Fiji Islands, where there was considerable trade in sandalwood and *bêche-de-mer* (*Holothuria edulis*) during the early part of the nineteenth century. Indeed, East India Marine Society Capt. Benjamin Vanderford served as master's mate, pilot, and interpreter on the expedition and, because of him and other Salem captains, the Museum now has one of the three most important Fijian collections in the world. This painting by Titian Ramsay Peale adds a further dimension to this collection and is a welcome addition.

Many other Pacific-related items came from Dr. Carleton Gajdusek, Honorary Curator of Melanesian Ethnology, who gave over 200 objects, principally from New Guinea, that were collected during the course of medical expeditions to that second-largest island in the world.

Henry and Sylvia Vaterla also made a significant addition to the New Guinea collection through their gift of an extremely rare Mundugumor carved wood flute finial in the form of a male figure. Dr. Gerald Adler presented, in addition to several African pieces, a small collection of Sepik River material. Other African pieces from an anonymous donor included an antelope headdress from the Upper Volta, a "fire spitter mask" from the Senufo, a Luba Janus figure, and an extremely fine Dogon female figure which serves as a symbol of creation, order, and fertility.

Additions to the Japanese collection were received from Mr. Francis B. Lothrop, who presented a rare sperm whale tooth netsuke, engraved with the figure of a Victorian lady and bearing the inscription "Oranda," the Japanese word for foreigner.

Mrs. Daniel H. Blake continued her support and interest by adding two Japanese ceramic dolls to her extensive collection of traditional folk toys and dolls already here at the Museum. Many examples from this collection of over 300 pieces were exhibited in 1972 as a special exhibit entitled *The Blake Collection of Japanese Toys*. Other important additions in this area were also received from Olga Hirshhorn, who gave six large gosho dolls from the late Edo or Meiji period (see illustration). Even in Japan, these are considered rare and have an unusual history as presentation pieces carried from Kyoto to Edo along the Tokaido road.

A unique item related to both our Japanese and American navy collections came from an anonymous donor. It is the wardroom menu for the Fourth of July 1854 celebration held aboard Commodore Matthew C. Perry's flagship, *Powhatan*, during his voyage that prepared the way for the opening of Japan. The treaty of Kanagawa was completed in March of 1854, which established Shimoda and Hakodate as treaty ports open to American ships. Perry wished to have a third port, and was hoping to obtain rights at Naha, capital of Okinawa. Told that the shogun did not have jurisdiction there, he sailed

aboard *Powhatan* for Okinawa, arriving at Naha on July 1, 1854. Treaty negotiations were completed by July 11, and it was sometime during this period that the menu was executed. It provides an unusual glimpse of life aboard American naval ships in the nineteenth century and is filled with such delectables as American clam à la Japonaise, roast veal soy du Matsumai, and fromage de Mont Fuji.

Significant additions were also made to the Museum's decoy collection and to the state and Federal waterfowl stamp and print collection, which has received the support of numerous individuals over the years and is the only such program in the region. Mr. and Mrs. Ralph B. Williams have this year donated the 1970, 1971, and 1972 Federal duck stamp prints, the first in the series done in color. The Museum now has all of the Federal stamp prints from the inception of the program in 1934 up to 1972, given in memory of Ralph B. Williams 3rd. Joseph Cibula contributed a print of his painting of a white-winged scoter decoy, by Joseph Lincoln, which was the 1984 winning entry of the Massachusetts waterfowl stamp program. Additions to the decoy collection were made by Benjamin Chadwick and Mrs. Samuel H. Hallowell, which included two iron canvasbacks, each weighing thirty-two pounds, that were once used by former Trustee (1940-1946) and Harvard naturalist, Thomas Barbour. They were employed as weights placed on the deck of a sink box, to bring the craft down to the waterline while hunting.

Finally, we are grateful to Mr. Stephen Wheatland for his gift of an etching by Salem artist Frank Benson, of a retriever and duck.

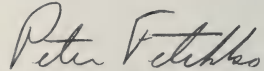
EDUCATION DEPARTMENT

To preserve, collect, present, and interpret real objects, are the dictates which guide each museum in pursuit of its mission. Museums place us all in the presence of objects from other times, other places, and from other lives quite different from our own. In a world now excelling in simulation and reproductions of events, objects, and even works of art, it becomes more imperative for us to experience authenticity. For this reason, the Museum follows the philosophic approach shared by Director of Education Gail Hercher, who stresses the importance of the galleries, exhibits, and real objects in the Museum's educational programming. This year, over 10,000 students participated in the Museum's educational efforts, with approximately half of the visits supported by the Cultural Resource program of the Massachusetts Council on the Arts and Humanities. The North Shore Maritime History project involved third- through fifth-grade students from Salem, Marblehead,

Lynn, Swampscott, and Nahant while the New England Voyagers project involved fifth- and seventh-grade students from the Reading School District. In both of these projects, students visited the Museum two or three times during the school year while teachers and Museum staff attended several workshops that helped coordinate the Museum and schoolroom curricula.

Museum courses in celestial navigation, taught by Capt. Robert Ayer, drawing wildflowers, taught by Anna Vojtech, cooking with sea vegetables taught by Linda Parker, and origami for adults taught by Gail Hercher, are just a few of the adult programs given throughout the year. We hope in the future that the Education Department, while continuing to serve our teachers and students, will be expanding its programs for adults and families.

To the volunteers in the Education Department, we are especially grateful, for they more than any of us on the Museum staff experience firsthand contact with the Museum visitor during the many tours given throughout the year. Doris Mahaney, Volunteer Coordinator and Museum Educator, is responsible for maintaining the files and coordinating the activities of over 200 volunteers who contribute over 50,000 hours annually to the Museum. This Herculean effort by the volunteers provides one of the great strengths of our institution, and all of them deservedly share in the credit for the Museum's phenomenal growth and development.

A handwritten signature in cursive script, reading "Peter Fetchko". The signature is written in dark ink and is positioned above the printed name.

Peter Fetchko, *Director*



View of Hong Kong, 1855-1860

This large oil of Hong Kong, and a companion painting of Canton, are finely executed with much detail in the style of the Chinese artist Sunqua (1830-1870). The panoramic view extends from East Point to the viewer's left, to the Western entrance to the harbor on the right. A variety of shipping is shown with the central position being occupied by the steamer *Hankow*, shown flying the house flag of Russell and Company, the largest American commission house in China. Views of this size record the ever-changing aspect of this burgeoning commercial center, preserving such landmarks as St. Johns Cathedral (1849), Government House (1855) and the Roman Catholic Cathedral with its twin towers. The absence of the signal tower, erected on the Peak in 1861, also helps to date this painting. It is shown here to illustrate the superb quality of the collections of the China Trade Museum, numbering some 15,000 objects. Now, through merger with the Peabody Museum, both collections are together as one, forming a major world resource for Asian Export Art.

Gift of Mr. and Mrs. Paul Mellon



Large oil by Antonio Jacobsen (1850-1921) depicting the British Steamer *Oregon* built in Glasgow (1883). Shown listing heavily to port after a collision with an unidentified schooner (not depicted) and her passengers being transferred to the schooner *Phantom* of New York.

Gift of Francis Lee Higginson



L'entrée du Port de Marseille

Watercolor by Ursule Josephine Roux, sister of Antoine, Joseph and François Roux. Only a few of Ursule's works are known and the Museum is now fortunate to have a second work by her in its collection.

Museum purchase



View of Mathuata-wa, Fiji

This oil by Titian Ramsay Peale dated 1840 was executed while he was serving as naturalist aboard U. S. Peacock during the United States South Seas and Exploring Expedition 1838-1842.

Gift of Anna Glen Victor



Seated figure from the Dogon of Mali

In Dogon mythology, the figure represents the female member of the Primordial couple, and the stool is a symbolic representation of the structure of the universe.

Gift of an anonymous donor.



Japanese doll

One of six large rare *gosho* dolls from the late Edo or Meiji period.

Gift of Olga Hirshhorn



Federal Duck Stamp print

This print made from the original painting of three cinnamon teals by Maynard Reese was the 1972 winning entry for the Federal Duck Stamp Program. Through the generosity of Mr. and Mrs. Ralph B. Williams the Museum now has a collection complete up to 1972.

Given in memory of Ralph B. Williams III.



Detail from the wardroom menu of Commodore Matthew C. Perry's flagship *Powhatan*, dated 4th of July 1854. Painted by a crew member during Perry's famous voyage that opened Japan to Western trade. Here a sailor is shown carrying a bucket of Jamieson whiskey and sake in preparation for what must have been a great celebration.

Gift of an anonymous donor

1984 SPECIAL EVENTS

January 31	Lecture: "Ocean Liners: Profiles, Promenades and Public Rooms," John Maxtone Graham
February 11	Steamship Gala and A Shipboard Affair
February 28	Lecture: "The Dittybag: Odds and Ends of Steamship Design," John Waterhouse
March 6	Film: <i>Across the Pacific</i>
March 27	Lecture: "The Machine on the Ocean: American Sea Literature in the Age of Steam," Stuart Frank
April 17	Film: <i>A Night to Remember</i>
August 3	Japanese Beer Garden
September 13	1984 Massachusetts Waterfowl Stamp Competition
November 9	Lecture: "Andrea Doria: The Final Chapter," Peter Gimbel and Elga Andersen
November 16	Reception for Members of the China Trade Museum
December 16	Children's Holiday Party, An Ostrich in the Palm Tree

FAMILY PROGRAMS

January 8	Dance of China
January 10	Film: <i>Big Broadcast of 1938</i> , W. C. Fields
February 5	Dance of Poland
March 11	Dance of the British Isles
April 8	Film: <i>From Mao to Mozart</i>
May 13	Songs of the Riverboats, Dillon Bustin
June 10	Kitemaking Workshop
September 9	Indian Classical Music
November 18	Sea Chanties and Fo'c'sle Songs, Mary Malloy and Stuart Frank

MEMBERS' EVENTS

February 3	Opening of <i>Beyond Tradition</i>
March 15	Opening of <i>A Tribal Style</i>
June 1	Opening of <i>New England Fisheries: A Treasure Greater Than Gold</i>
June 16	Opening of <i>The Japanese Decorative Arts Collection of Dr. and Mrs. Burdett G. Lewis</i>
September 13	Opening of <i>An Invitation to the Spirit World</i>
October 10	Members' annual meeting, with lecture by Dr. D. Carleton Gajdusek, "Medical Investigations of Isolated Populations in the Pacific."

PUBLICATIONS

The Tribal Style: Selections from the African Collection at the Peabody Museum of Salem, by John G. Grimes

Kanban, Shogakukan Publishing Co., Tokyo

New England Fisheries: A Treasure Greater Than Gold, by Paul Forsythe Johnston

Peabody Museum of Salem, Edward S. Morse Collection of Photography, Report of the Director, 1983, Shogakukan Publishing Co., Tokyo

The American Neptune, Volume XLIV

Quarterly Review of Archaeology, Volume V

Catalogue of the Peabody Museum Antiques Show

SUPPORT AND REVENUE

The health of an institution such as the Peabody Museum and the regard in which it is held are mirrored not only by the excellence of its collections and quality of its programs, but equally by the support it receives from its Trustees, members and other friends, private foundations, corporations and grant making agencies. In addition, an increasingly important source of revenues is represented by income producing activities, including admissions, publications, contracts for educational programs and other services, the Museum

Shop and rent and royalties income. The Financial Statements included in this Report provide details.

In 1984, support and revenue from all sources of \$1,789,800, excluding gifts totaling \$2 million from two anonymous donors for construction and endowment of the new Asian Export Art Wing, surpassed any previous year in the Museum's history. Grants, general contributions and proceeds from benefits provided \$409,300 for general operations. An additional \$392,000 was received for restricted activities and programs such as those developed by the Department of Education, special exhibits, the acquisition of artifacts for the collections and special inventorying and cataloguing projects. In this restricted category are also included major one-time gifts in excess of \$150,000 to help defray the costs of the merger with the China Trade Museum.

Gifts and grants for capital additions included a \$75,000 Challenge Grant from The Kresge Foundation toward construction costs of the Conservation Laboratory and related facilities which were dedicated in May 1984. Additions to the Museum's Endowment Fund during this period were \$92,100.

The Peabody Museum was honored during 1984 with several awards from the Massachusetts Council on the Arts and Humanities, the National Endowment for the Arts, the National Endowment for the Humanities and the Institute of Museum Services. The total of these awards and contracts for services was \$195,300, of which \$51,500 was made available under the terms of the grants for general operations.

The Museum is deeply grateful to the hundreds of individuals, private foundations and charitable trusts and corporations that supported both general operation and a number of special projects and programs. Regrettably, it is not possible to acknowledge individually all of the Museum's friends and benefactors. Special thanks, however, are extended to the following, whose generosity helped make a record level of support and service a reality: Trustees and other members of the East India Marine Associates, Eastern Bank, Emhart Corporation, Harold Whitworth Pierce Charitable Trust, Plumsock Fund, Salem Marine Society, Edward A. Taft Trust and Clara B. Winthrop Trust.

MEMBERSHIP AND ADMISSIONS

A total of 83,694 persons visited the museum in 1984. This figure, 4 percent below that for 1983, is not unexpected. A number of factors, mostly short term, have contributed to this decline.

Adult admission fees rose in April from \$2 to \$3, with other fees increasing proportionately. It is usual to anticipate a decline of 5 to 7 percent in attendance after such an increase. Second, 1984 was an unimpressive year for New

England tourism. Overall figures were off 5 percent, with most areas showing declines of 15 percent or more during the summer season. Early indications for 1985 suggest recovery. Nevertheless considering both these factors the Museum's attendance held up well.

In 1984, many Salem interests began to assess the city's role as a tourist center more seriously, and to recognize the value of tourism for the area economy. There is much to be done. Salem's relative market share has decreased steadily for a number of years for a variety of reasons. It is hard to get to, hard to get around in, and hard to remain in. Yet, despite these obstacles the members of the Museums Collaborative continue to hear enormous interest expressed by visitors. The city's resources are worth the challenges we will face in developing them. The Museum will naturally play an important role in guiding this development in directions consistent with our interests.

The merger with the China Trade Museum brought the museum considerable local, national, and international attention in 1984, with supportive comments coming from many quarters. Reviews of museum exhibits in print and broadcast media have continued to increase awareness of the museum and its programs. The major focus of the museum's promotional effort will be on such items in the foreseeable future.

Museum membership continues to show a steady increase, passing the 2800 mark by late in the year. To that figure, representing over 5000 individuals, we have now added above 1000 new friends, members of the China Trade Museum whom we have welcomed into our family.



Detail from the wardroom menu of Commodore Matthew C. Perry's flagship *Powhatan*, dated 4th of July 1854. Painted by a crew member during Perry's famous voyage that opened Japan to Western trade. Here a sailor is shown celebrating this patriotic holiday.

Gift of an anonymous donor

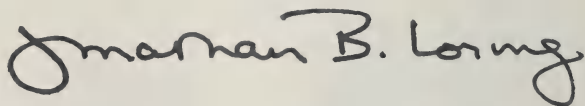
TREASURER'S REPORT

It is my pleasure to present a Treasurer's Report of the financial condition and operations of the Peabody Museum of Salem for the calendar year ended December 31, 1984. The financial statements which follow are from the audit of Laventhol & Horwath, Certified Public Accountants.

During the past year, the Museum has significantly changed its accounting and financial records practices, converting from a cash to an accrual basis and implementing full fund accounting, both of which are recommended by the American Institute of Certified Public Accountants for nonprofit institutions. We believe that these changes provide a far better and more detailed presentation of the highly diversified operations of the Museum not only for our management but also for our members, friends and the broad philanthropic and grant-making community.

Total support and revenue for general operations was \$1,204,947. Expenses of \$1,271,073 resulted in an operating deficit of \$66,126. During 1984, extraordinary, one-time costs of \$184,000 were incurred as a result of the merger with the China Trade Museum. Total support and revenue received for general and restricted operations, capital additions to the plant and gifts to Museum's Endowment Fund were \$1,789,758. This figure excludes \$2 million in anonymous gifts designated for the Asian Export Art expansion which appears on the Balance Sheet as deferred revenue in the Restricted Fund. At year end, the market value of the Museum's invented funds was \$6,970,755.

Inquiries may be directed to the Museum's Associate Director - Finance and Administration.

A handwritten signature in dark ink, reading "Jonathan B. Loring". The signature is fluid and cursive, with the first name "Jonathan" written in a larger, more prominent script than the last name "Loring".

Jonathan B. Loring, *Treasurer*

BALANCE SHEET — December 31, 1984

ASSETS

	Unrestricted fund	Restricted fund	Plant fund	Endowment fund	December 31, 1984 totals
Current Assets:					
Cash and short term investments	\$ 647,581	\$ 178,612			\$ 826,193
Marketable securities	144,976	3,774,842		\$1,774,010	5,693,828
Accounts receivable	52,063				52,063
Grants receivable	50,000	20,000			70,000
Prepaid items	25,000				25,000
Inventory	185,783				185,783
Other assets	1,084	4,065			5,149
Total current assets	1,106,487	3,977,519	\$5,318,589	1,774,010	6,858,016
Property and equipment	\$1,106,487	\$3,977,519	\$5,318,589	\$1,774,010	5,318,589
					\$12,176,605

LIABILITIES AND FUND BALANCES

Current Liabilities:					
Accounts payable	\$ 85,950				\$ 85,950
Accrued expenses	90,599				90,599
Deferred revenue	50,000	\$2,319,120			2,369,120
Total current liabilities	226,549	2,319,120			2,545,669
Fund Balances:					
Unrestricted fund	879,938	1,658,399			879,938
Restricted fund					1,658,399
Plant fund			\$5,318,589		5,318,589
Endowment fund				\$1,774,010	1,774,010
					9,630,936
	\$1,106,487	\$3,977,519	\$5,318,589	\$1,774,010	\$12,176,605

STATEMENT OF SUPPORT, REVENUE AND EXPENSES

Year Ended December 31, 1984

	Unrestricted fund	Restricted fund	Plant fund	Endowment fund	December 31, 1984 totals
Support:					
Grants	\$ 53,922	\$143,313			\$ 197,235
Gifts to annual appeal	17,148				17,148
Contributions and benefits	338,231	248,921	\$92,684	\$98,093	777,929
Total	409,301	392,234	92,684	98,093	992,312
Revenue:					
Memberships	141,220				141,220
Admissions	108,698				108,698
Exhibitions	4,752				4,752
Publications	21,873				21,873
Educational programs	63,336				63,336
Museum shop, net	61,121				61,121
Short-term investment income	12,489				12,489
Income from invested funds	334,653	1,800			336,453
Rental income	17,468				17,468
Royalties	12,992				12,992
Miscellaneous	17,044				17,044
Total	795,646	1,800			797,446
Total support and revenue	1,204,947	394,034	92,684	98,093	1,789,758
Expenses:					
Program services:					
Exhibitions	11,933	52,616			64,549
Publications	43,559				43,559
Collections and curatorial	399,045	184,394			583,439

	December 31, 1984 totals	Endowment fund	Plant fund	Restricted fund	Unrestricted fund
Education programs	72,373			37,685	34,688
Membership activities	10,784				10,784
Printing	4,852				4,852
Total	<u>779,556</u>			<u>274,695</u>	<u>504,861</u>
Support services:					
Management and general	501,580			184,000	317,580
Maintenance and security	307,989				307,989
Fund raising and public relations	116,247				116,247
Miscellaneous	24,396				24,396
Total	<u>950,212</u>			<u>184,000</u>	<u>766,212</u>
Total program and support expenses	<u>\$1,729,768</u>			<u>\$458,695</u>	<u>\$1,271,073</u>
Excess (deficiency) of support and revenue over expenses before capital additions		<u>\$98,093</u>	<u>\$92,684</u>	<u>(64,661)</u>	<u>(66,126)</u>



Detail from the wardroom menu of Commodore Matthew C. Perry's flagship *Powhatan* dated 4th of July 1854. Painted by a crew member during Perry's famous voyage that opened Japan to Western trade.

Gift of an anonymous donor

INVESTED MUSEUM FUNDS

*December 31, 1984**Principal and Income Restricted**Marine Department*

John Robinson Fund—for accessions to and upkeep of maritime collections	1925-1981	\$ 37,000.00
John Robinson Fund—Marine Room—for the upkeep of the new marine room	1979-1984	29,663.00
Frances Henry Appleton Fund—income for care and maintenance of Nathaniel Silsbee portrait and clock	1927	1,000.00
Melancthon W. Jacobus, Jr. Steamship Collection Fund	1984	12,000.00
Osgood Williams Maritime Fund	1984	6,650.00
Stephen Wheatland East India Marine Society Fund	1984	10,248.31

Ethnology Department

Edward Daland Lovejoy Fund—income for enlargement, maintenance or improvement of the ethnological collections	1948	10,000.00
Stephen Willard Phillips Fund—income for the purchase of additions to or preservation of the Polynesian collections	1958	5,000.00

Education Department

Sarah Fraser Robbins Fund—income to support the position of Director of Education	1983-1984	93,593.89
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Library

Roger F. Nichols Memorial Fund—income for purchase of books for Library	1979	10,000.00
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Conservation

Augustus Peabody Loring Conservation Endowment Fund—to be used to support a Conservation Laboratory and the care, maintenance and conservation of the museum collections.	1981-1984	289,593.89
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General

John J. and Dorothy Wilson Fund	1982-1984	15,000.00
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Principal Restricted—Income Unrestricted

George Peabody—Permanent Fund	1867	100,000.00
Robert Charles Billings Fund	1904	3,500.00
Dr. William Paine Fund	1913-1964	3,500.00
Kate Schultz Richardson Fund	1926	100,000.00
Margaret Duncan Phillips Fund	1926-1927	5,000.00
George Augustus Peabody Fund	1929	100,000.00
Alice Brooks Wilson Fund	1936	5,000.00
Jenny Brooks Fund	1938	10,000.00
Hassam Fund	1940	10,000.00
Richard Wheatland Fund	1944-1964	100,000.00
Elsa Mason Lord Peabody Fund—In Memory of Jacob C. R. Peabody and Elsa Mason Lord Peabody	1952	5,000.00
Marion Felt Sargent Fund	1962	5,000.00

Mary Kemble Robinson Wheatland Fund	1964-1984	327,291.89
Stephen Phillips Family Endowment Fund	1962-1972	432,616.59
John Robinson (b. 1846-d. 1925) Memorial Fund	1968-1972	100,000.00
Maritime History Fund	1969-1972	983.39
Salem East India Marine Society Fund		66,000.00
Robert E. Peabody Fund	1984	10,000.00

Principal and Income Unrestricted

Colonel George Peabody Fund	1892	3,500.00
Endowment Fund	1903	22,000.00
Walter Scott Dickson Fund	1904	13,000.00
Subscription Fund for Endowment	1907-1908	70,000.00
Mary Pickman Ropes Fund	1909	12,000.00
Eliza Orne Ropes Fund	1909	12,000.00
Abel Harrison Proctor Fund	1921	5,000.00
Edward Sylvester Morse Fund	1926	5,000.00
Robert Osgood Fund	1926	15,000.00
Lucy Allen Lander Fund	1927	2,500.00
Helen Dodge Lander Fund	1927	1,000.00
Mary Tutuila Saunders Fund	1927	1,000.00
Elihu Thompson Fund	1928	2,000.00
James Vesey Eggleston Fund	1929	1,600.00
Annie Goodell Spinney Fund	1931	1,000.00
David Pingree Fund	1933	30,000.00
George Cameron Stone Fund	1936	10,000.00
Jenny Brooks Fund	1938	45,000.00
Dudley Leavitt Pickman Fund	1938	2,500.00
Annie Stetson Symonds Fund	1938	1,000.00
James Russell Treadwell Fund	1940	1,200.00
George Albert Vickery Fund	1948	10,000.00
Augustus Peabody Loring, Jr. Fund	1952	3,300.00
Sallie Whittredge Shepard Fund	1955	25,500.00
Dr. John Peabody Monks Fund	1956	1,000.00
Mary Endicott Carnegie Fund	1958	10,000.00
Elizabeth Stuart Osgood Fund	1958	1,000.00
William Crowninshield Endicott Fund	1958-1961	600,000.00
Amy Curtis Fund	1960	20,000.00
Bessie C. I. Hussey Fund	1961	5,000.00
Edith Morse Robb Fund	1962-1964	7,000.00
Grace Mann Parker Fund	1964	2,000.00
Thorvald S. and Edith Parker Ross Fund	1965-1968	3,000.00
Lillie C. S. Smith Fund	1965	5,000.00
Edward Sylvester Morse Memorial Fund	1965-1968	30,000.00
Sophie O. Nichols Fund	1967	1,000.00
Oliver Wolcott Fund	1968-1972	11,000.00
George C. Wolkins Fund in Memory of George Gregerson	1969-1971	8,500.00
Margaret H. Jewell Fund	1970-1975	52,000.00
William F. Porter Fund	1971-1975	11,000.00

Arthur D. Fay Fund	1972	25,000.00
Evelyn Lilly Lutz Memorial Fund	1972	11,054.03
Philip and Frances Hofer Fund	1972-1973	10,427.50
Carter P. Whitcomb Fund	1972-1976	139,000.00
Edgar M. Batchelder Fund	1973	25,000.00
Harriet C. Rantoul Fund	1973-1976	75,000.00
Florence B. Crittendon Fund	1975	6,304.39
Ralph Lawson Fund	1975-1978	30,000.00
Harriet Butler Shreve Fund	1976	2,000.00
Edward B. Rushford Fund	1977	25,190.43
Katherine A. Batchelder Fund	1977-1983	29,254.52
Mary Weld Pingree Fund	1978-1983	25,000.00
Constance L. Holt Fund	1978	10,000.00
Alice S. Bourgoin Fund in Memory of Mr. and Mrs. J. Foster Smith	1978	2,000.00
Arthur L. Collier Fund	1978	1,000.00
Harold Whitworth Pierce Charitable Trust	1979-1981	30,000.00
Ernest S. and Elisabeth S. Dodge Fund	1979-1983	39,039.96
Charles E. and Sarah W. Cotting Fund	1980	50,000.00
Olive Mansfield Heyman Trust in Memory of her Father, William O. Chapman	1980	20,867.87
George H. and Jane A. Mifflin Endowment Fund	1980	10,000.00
Susan B. Sturgis Fund	1981	30,000.00
Catharine Robb Whyte Fund	1981	25,000.00
Weld Hall Restoration Fund	1983-1984	162,767.00
Development Fund	1975-1984	110,784.04

MUSEUM BUILDING AND GROUNDS

George Peabody Building Fund	1867	\$ 40,000.00
Dr. Charles Goddard Weld Fund	1908	85,361.80
Crowninshield Memorial Building Fund	1952-1954	73,393.09
Loring Memorial Room Fund	1952-1955	16,773.28
Library Building Fund	1956-1962	236,969.89
Louise duPont Crowninshield Memorial Fund	1959-1961	48,160.24
Evelyn Lilly Lutz Memorial (East Hall)	1971-1972	99,301.29
New Heating Plant and Renovation	1959-1962	85,000.00
Buildings and Property Purchased and Improvements to Museum	1962-1983	390,726.94
Ernest S. Dodge Building, Improvements to Museum Buildings and Permanent Exhibits		3,756,645.15
Landscaping and Garden	1979-1983	61,213.20
Pickman House	1983-1984	106,531.25
Alexander O. Viator Conservation Laboratory and Related Facilities	1983-1984	227,004.40
Other Capital Additions	1984	139,684.00

East India Marine Associates

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Curator of Maritime History

A. PAUL WINFISKY

*Assistant Maritime Curator and
Curator of the Chinnery Collection*

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Editor, The American Neptune

W. STUART MORGAN#

Curatorial Assistant

GERALDINE AYERS

Curatorial Secretary

DURLAND BROWN**

Ship Model Restorer

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Associate Curator of Ethnology

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*Research Fellow in Japanese Arts and
Crafts*

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Archaeological Program*

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Curator of Natural History

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**grant supported

#1985

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Acknowledgments

We acknowledge with gratitude the membership contributions and gifts of cash, securities, and important additions to our collections from each of the thousands of individuals who helped make 1984 such an important year for the Peabody Museum of Salem.

With a membership approaching 3,000, an increasing number of whom support the Museum through annual giving and contributions to a variety of special projects, it is no longer possible to recognize each of you individually.

However, this annual report is dedicated to you, our members and other friends, whose reassurance through participation and financial assistance make it all possible.

The Board of Trustees and Staff of the
Peabody Museum of Salem

Bequests to the Peabody Museum of Salem

Nearly a century and a half ago, the first bequests helping to ensure a rich and long life for the Peabody Museum were written.

NATHANIEL BOWDITCH, born at Salem March 26, 1773, died at Boston March 16, 1838. Ship Captain, Merchant, Mathematician, and Insurance Executive.

Excerpt from will:

“Item Whereas the Salem East India Marine Society of which I was formerly President, and in which I have always felt a deep interest is an institution highly creditable to the Commonwealth, possessing a Museum of a very rare and peculiar character, collected from distant countries and affording a proof alike of the enterprize and taste and liberality of such of the citizens of Salem as have followed the seafaring life, I do now give to that institution the sum of one thousand dollars the income thereof to be forever applied to the promoting of the objects for which it was established”

For many decades, income from these and other bequests and endowment funds were adequate to support the major share of the operating costs of the Museum. Today, they provide less than one-third of these necessary day to day expenses.

There are many forms of bequests that will meet the personal requirements and wishes of a donor and will serve the long term needs of the Peabody Museum. For information and assistance, please call or write to the Development Department, Peabody Museum of Salem, East India Square, Salem, MA 01970 (617) 745-1876.

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